



FUNDAMENTAL**CHANGES**

25 BLUES SCALE LICKS FOR BLUES GUITAR

A Fundamental Changes Mini Book

25 Blues Scale Licks

Audio Examples for Free Download

Every Position on the Guitar

Standard Notation & Tablature

Includes Backing Tracks

JOSEPH**ALEXANDER**

BA hons, Dip. HE

25 Blues Scale Licks for Blues Guitar

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Introduction

All examples in this book are available as free audio downloads from <http://www.fundamental-changes.com/mini-guitar-book-audio-downloads/>

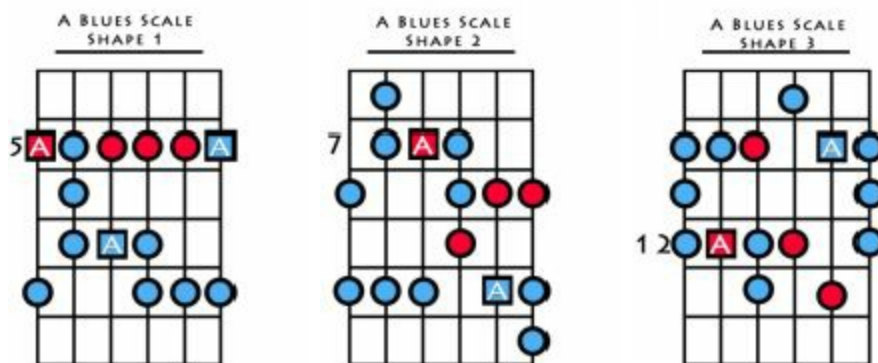
This book contains 25 new and original minor blues guitar licks. There are 5 licks for each of the 5 blues scale shapes shown below.

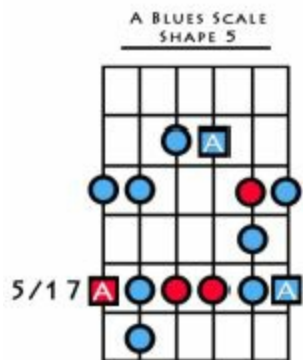
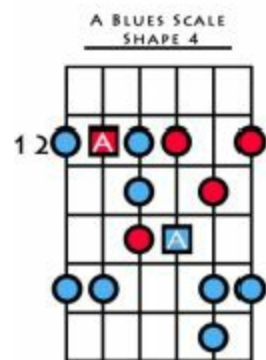
Each lick has a corresponding audio example which is available for **free download** (no strings attached!) from <http://www.fundamental-changes.com/mini-guitar-book-audio-downloads/> just click on the 'downloads' link. Also included are 3, high quality backing tracks at different speeds to get you playing as soon as possible.

Also in this book there is a great section on how to practice these lines so they naturally incorporate into your playing.

This book came out of a need to develop great blues playing in many of my 40+ weekly private guitar students. Every line in this book has been tried and tested on private students who pay many multiples of the cost of this book. Its all 'good stuff' and every line contained in these pages will teach you something about a different area of the guitar neck whilst teaching you some great lines to play.

If you don't already know them, here are the 5 shapes of the blues scale in the key of A. To learn them, play and visualise the chord (red dots) and then play through the scale.

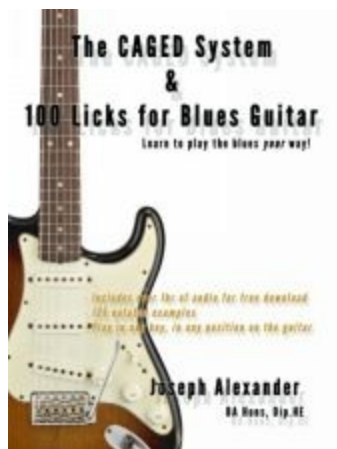




This book is a short sample of the longer work, **The CAGED System and 100 Licks for Blues Guitar**, which delves deeply into the CAGED system and teaches you vocabulary for all over your guitar neck. The 106 page volume is available on Amazon as a paperback or Kindle Download.

It covers Major and Minor Pentatonic scales, The Blues Scale and The Mixolydian Mode.

The first two chapters are included as a free gift at the end of this book.



- 100 Top Quality Blues Licks-
- Complete Method to Learn the Guitar Neck-
- Over 1 Hour of Live Examples and Audio for FREE Download-

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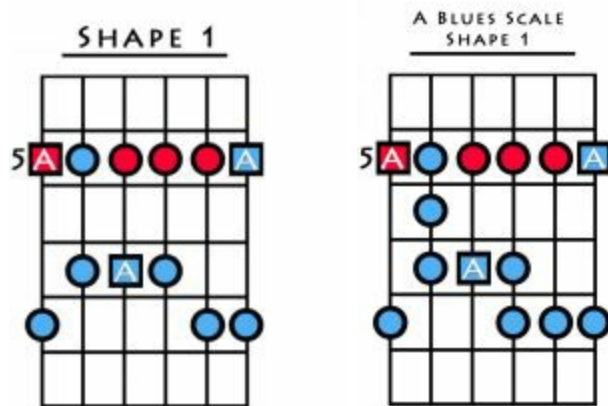
The Blues Scale

The blues scale is strongly related to the minor pentatonic scale, in fact they are exactly the same apart from the addition of one single note. This note, however is almost definitive of a blues solo.

I would go as far as to say that I've never heard a blues solo played that does not contain this extra note at some point.

This isn't a book about theory, so if you understand that we're adding a b5 (flattened 5th) to the minor Pentatonic scale that's great, If you don't then all you need to know is how to play these excellent sounds.

Let's compare the notes of A Minor Pentatonic to the notes of the A Blues Scale:

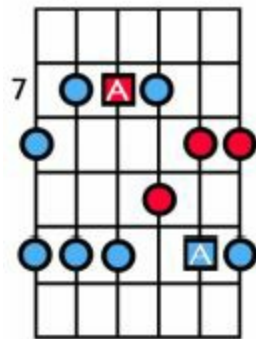


The additional note is located in the lower octave on the 5th string and in the upper octave on the 3rd string.

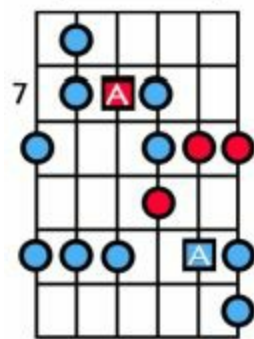
While it may seem like a small addition, this is one of the most powerful ideas we can use in blues soloing.

I simply want you to learn where the blues note additions lie in each of the 5 shapes. Here are how the other 4 shapes alter:

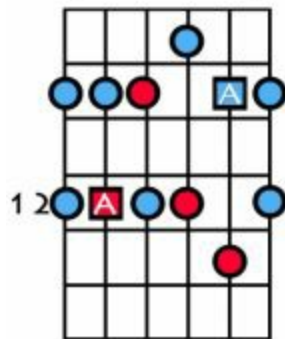
SHAPE 2



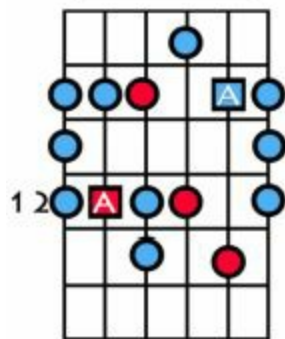
A BLUES SCALE
SHAPE 2



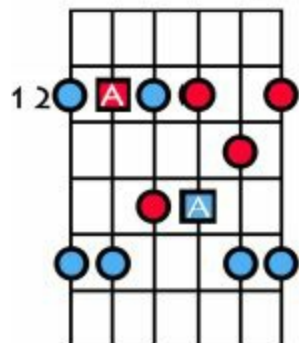
SHAPE 3



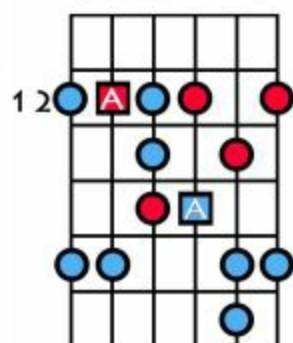
A BLUES SCALE
SHAPE 3

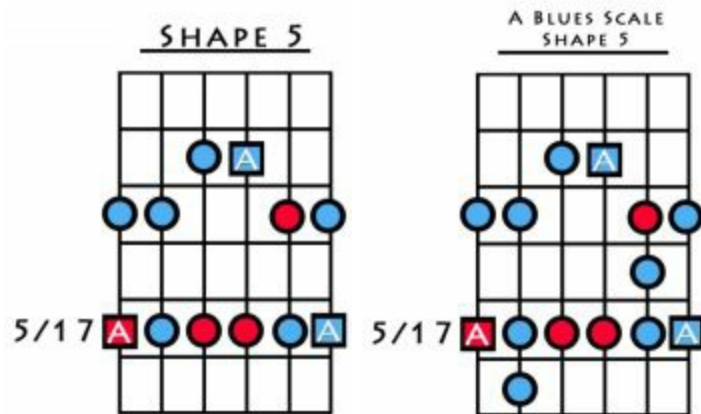


SHAPE 4



A BLUES SCALE
SHAPE 4





When you are familiar with the blues note variations, start examining the licks for each shape below. Once again, there are 5 licks for each shape. Notice how each lick makes use of, and resolves, the extra 'b5' note.

Blues Scale Shape 1 Licks

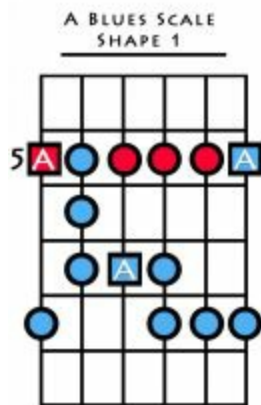


Figure and audio example 1.1a

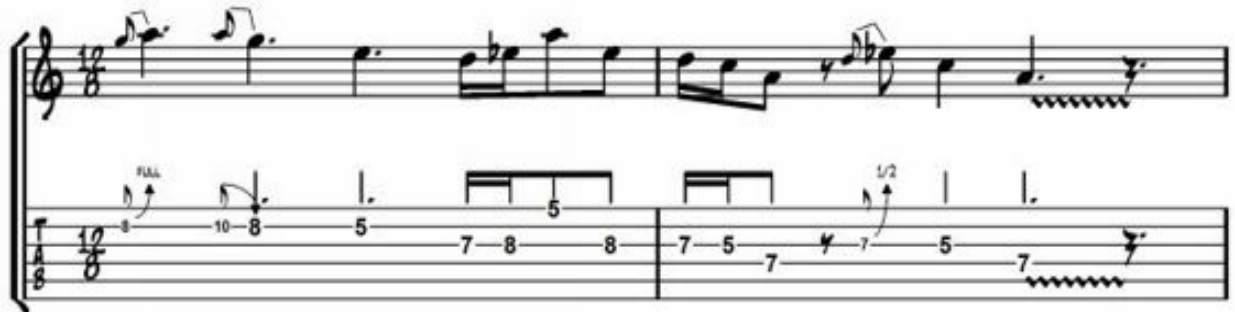


Figure and audio example 1.1b



Figure and audio example 1.1c



Figure and audio example 1.1d

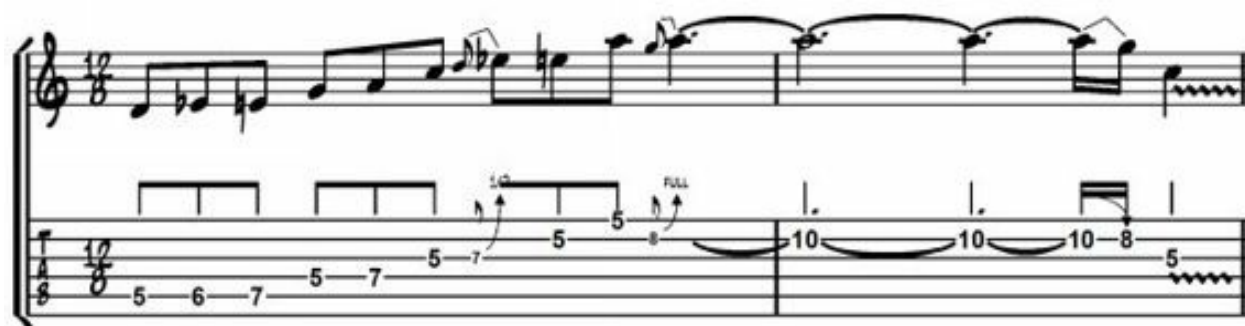


Figure and audio example 1.1e



Blues Scale Shape 2 Licks

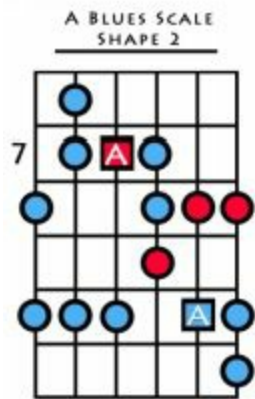


Figure and audio example 1.2a



Figure and audio example 1.2b

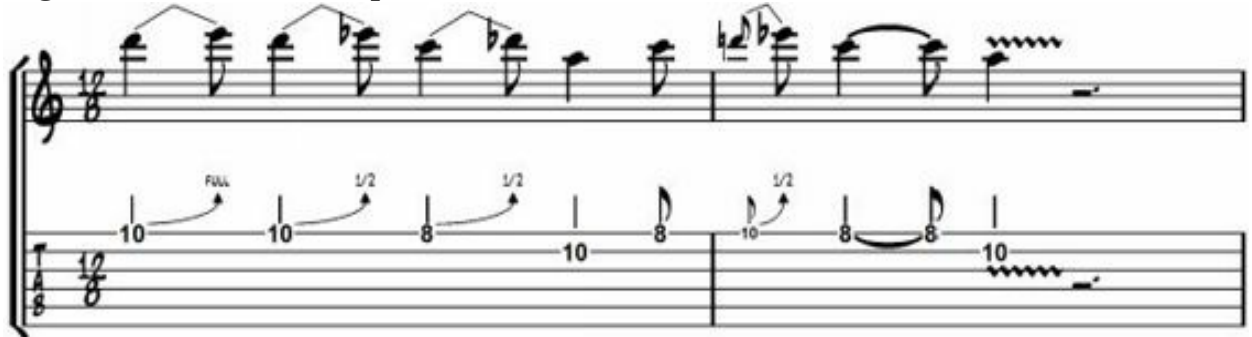


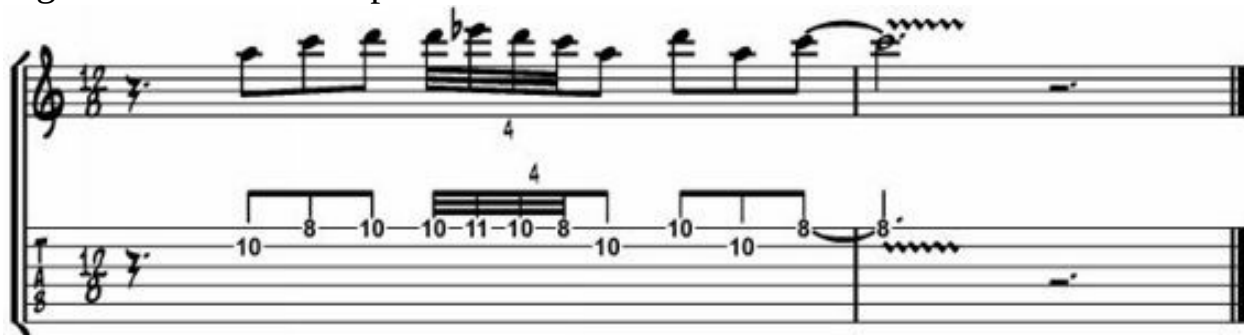
Figure and audio example 1.2c



Figure and audio example 1.2d



Figure and audio example 1.2e



Blues Scale Shape 3 Licks

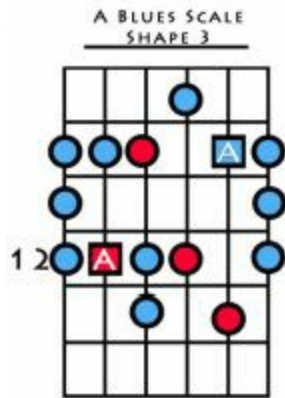


Figure and audio example 1.3a

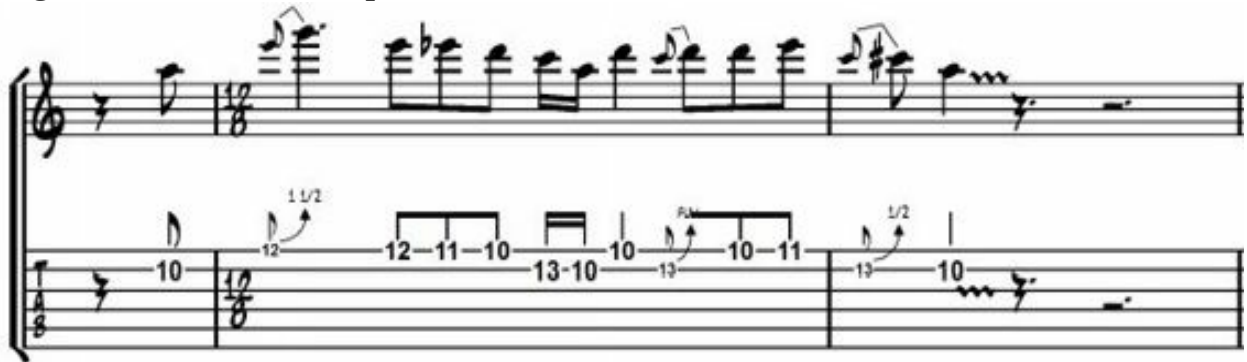


Figure and audio example 1.3b



Figure and audio example 1.3c

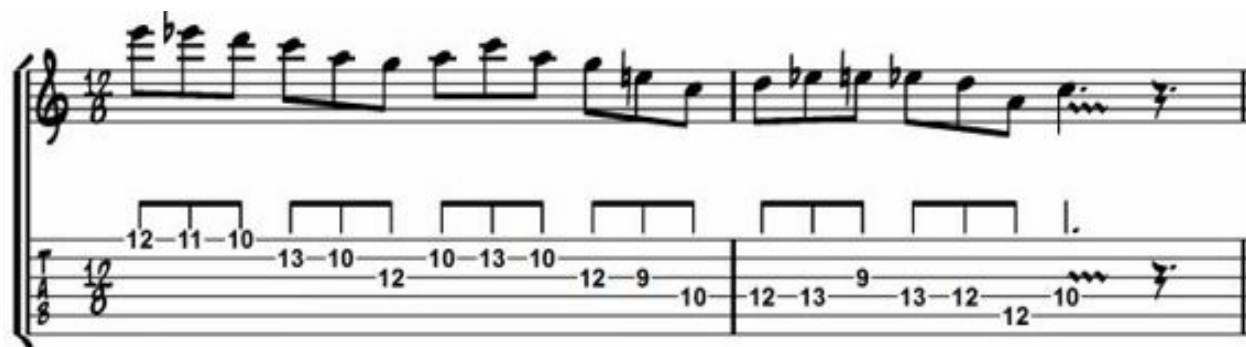
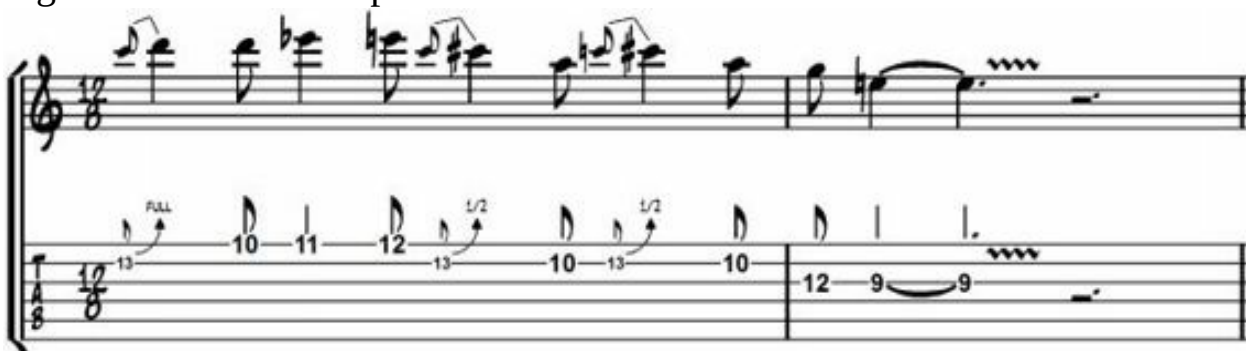


Figure and audio example 1.3d



Figure and audio example 1.3e



Blues Scale Shape 4 Licks

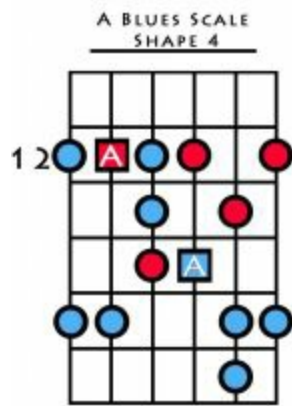


Figure and audio example 1.4a



Figure and audio example 1.4b



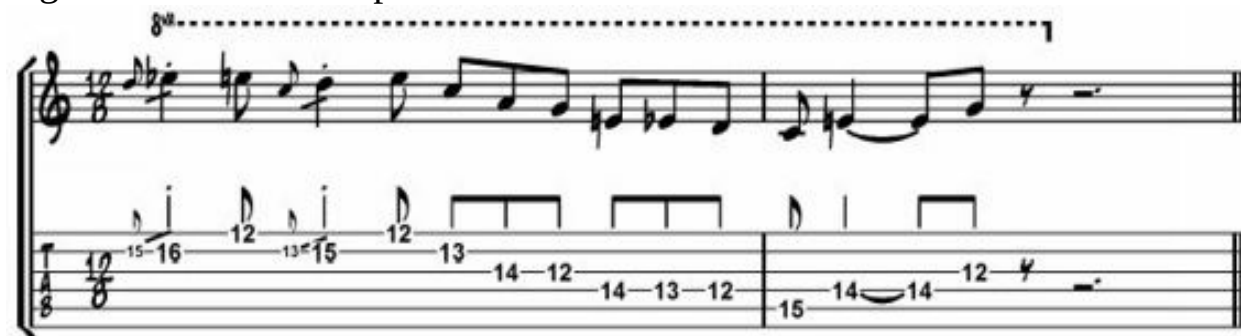
Figure and audio example 1.4c



Figure and audio example 1.4d



Figure and audio example 1.4e



Blues Scale Shape 5 Licks

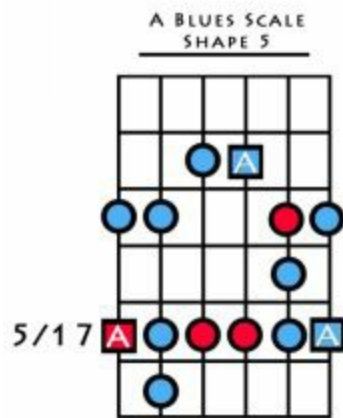


Figure and audio example 1.5a

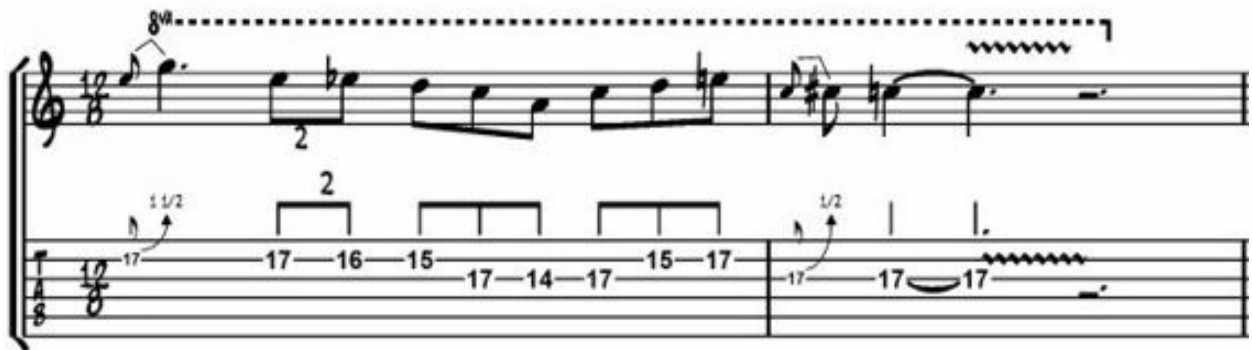


Figure and audio example 1.5b

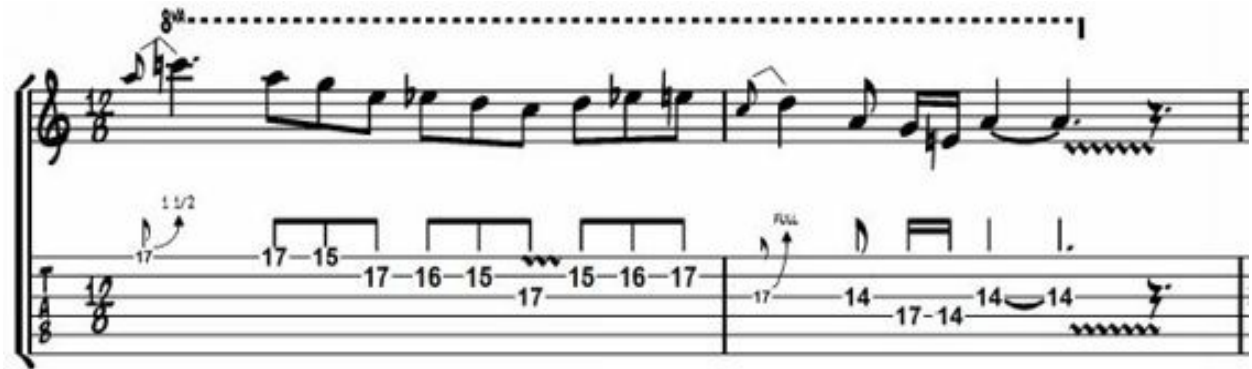


Figure and audio example 1.5c

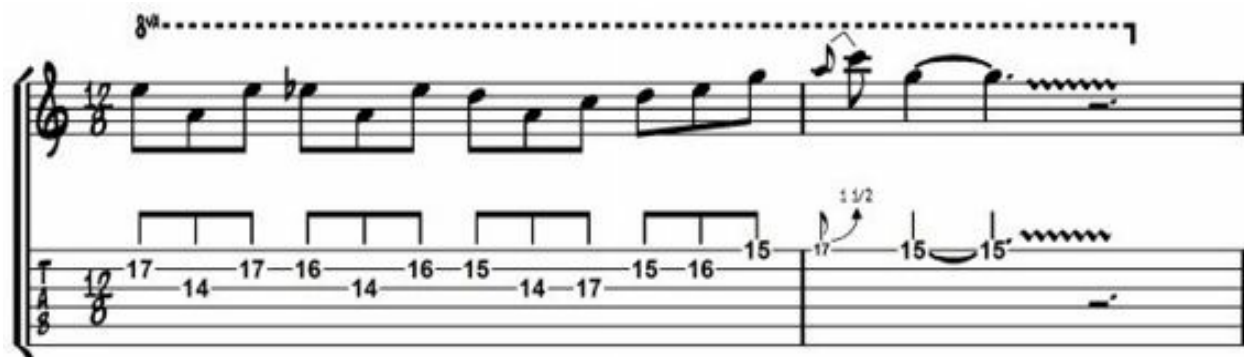
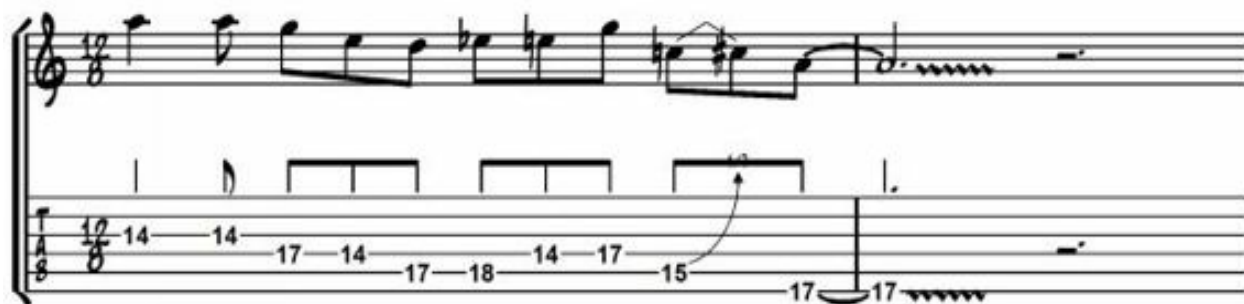


Figure and audio example 1.5d



Figure and audio example 1.5e



How to Practice

Now we have specific vocabulary that plays to the strengths of each individual shape, we can look at ways to incorporate the licks into your own solos and make them your own

There is great debate on the subject of *licks* versus *spontaneous improvisation*, however I think a good solo is a combination of both approaches.

When you first learned to speak you copied the odd word from your parents, gradually you put them into sentences and now you don't even think about how to talk. Your own ideas just come out as you desire them to. However if you hadn't gone through that phase of 'using your parents' licks' you'd have never developed the ability to speak at all.

The following system is a fantastic way to make your licks sound natural and to also help incorporate new vocabulary into your playing, thus making it sound our own. It will also teach you to organically develop an idea in a truly musical way.

In the first exercise I want you to focus on just one line, let's try this one:



As you can see, this is a 2 bar lick.

We will play this idea over the space of 4 bars. The first 2 bars will be the lick; the second 2 bars will be an *improvised* answering phrase. **Figure and audio example 2a** shows how:



Start by putting on **backing track 1: Slow Blues in A Minor** and be careful to focus on the exercise. Don't let yourself start noodling around the scales. Be sure to stick to 2 bars of the lick, then 2 bars or your improvised answering phrase.

Don't worry for now about the *quality* of the improvised line you play, but imagine that the lick in the first half is a **question** and you're playing an **answer**. There are a billion possibilities.

When you're comfortable with that, move on to your other lines in the key of A. Try it with each lick in each of the 5 positions. Remember, it's easy to lose focus and start wandering, but keep pulling yourself back to the exercise.

The second exercise we will try is to reverse exercise one. Start with 2 bars of improvisation and try to seamlessly blend that into a lick that you learned in chapter 3. **Figure and audio example 2b** shows you how:



Again, try this with each lick in the 5 positions.

Finally, and most importantly, Look at **figure and audio example 2c**:



As you can see, in this example we begin with a short piece of improvisation, merge it into a phrase we know and then resolve it with more improvisation.

Once you have done this with all the licks in chapter 3 you should be well on your way to playing a convincing blues solo.

*** Warning! – Don't be too strict with yourself about playing the licks perfectly. Blues is all about phrasing and improvisation. There is no *right* way to play any one lick so it's better to focus on a smooth, natural sounding line than waste time trying to get your lines to sound exactly like mine. I give you permission to change my lines as much as you like! ***

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Free Chapters from The CAGED System and 100 Licks for Blues Guitar

Introduction

Melodic freedom on the guitar is hard to come by, in fact, most guitarists stay locked into the same patterns and scale shapes for years, unable to break out of the habits and licks they first learnt as a beginner. This leads to creative stagnation, boring solos and a sense that something will always be missing from their playing.

Ask yourself this:

When you solo do you normally go straight to *that* pentatonic scale shape?

Do you normally play in a limited range of 'easy' keys, like A, E, G and C?

Would you like to have complete freedom to visualise and play in any key, in any position on guitar?

Do you *only* use minor pentatonic scales, or rarely use rich-sounding modes to enliven your playing?

If the answer to any of the above questions is yes, then this book is definitely for you.

This book helps you spread out your playing all over the guitar neck. It frees you from playing the same ideas over and over again. This book spurs creativity by opening up the neck, and most importantly, it teaches you an incredibly strong visual method to 'hang' scales and licks off 5 easy to remember chord shapes.

The CAGED System for Blues Guitar covers both Major and Minor pentatonic Scales, The Blues Scale, and The Mixolydian Mode. With 25 licks for each scale covering all 5 positions, you'll never be short of something interesting to say on your instrument.'

Contained within are the tricks and secrets that professional guitarists use to unlock the neck so they always have something fresh to play. The most important concept is the CAGED system which will help you to see the

fretboard like the back of your hand and to play easily in any key in any position.

This isn't a book about scales. There are over 100 blues guitar licks in that you will memorise easily and will form the basis of your new, improved solos. You'll learn to hang these off each chord shape, so wherever you are on the guitar you'll never lose the groove.

Each lick is demonstrated with an individual audio example which you can download from <http://www.fundamental-changes.com> – There is over an hour of audio included and 8 tailored Backing Tracks.

This is the method taught at the London College of Music's Guitar Institute and I'm very happy to share these powerful concepts with you in my book.

Have fun, and good luck!

What is the CAGED System?

The guitar is unique amongst instruments in that it isn't linear. Imagine a keyboard; the notes go in one direction and there is only one way to play each pitch. When you compare that with the guitar, you will notice that we have more than one way to play most pitches, and that the notes move both horizontally *and* vertically across the neck.

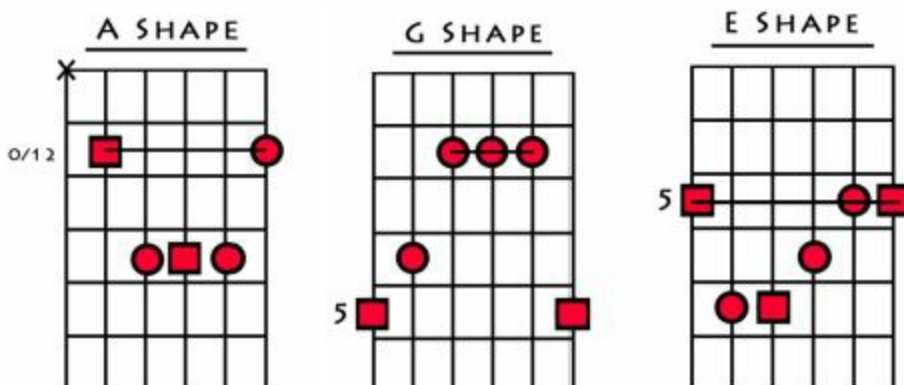
What we need is a simple way to make sense of all this information; a way to organise the neck into convenient chunks to remove confusion and help us venture into areas that we might not be confident to explore.

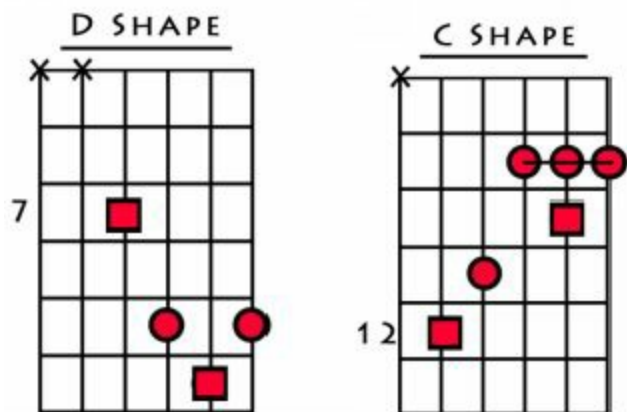
The more of the neck we know, the more creative, expressive and musical we can be, and the more satisfied with our playing we will feel.

This is where the CAGED system comes in.

The CAGED system divides the guitar neck into manageable chunks based around five different chord shapes - the chord shape of C, the chord shape of A, and the chord shapes of G, E and D.

Look at these *barre* chord shapes. See if you recognise the open position chords that you probably learned as a beginner. The square dots are the *root* notes and each chord has been shown here as a voicing of A Major:



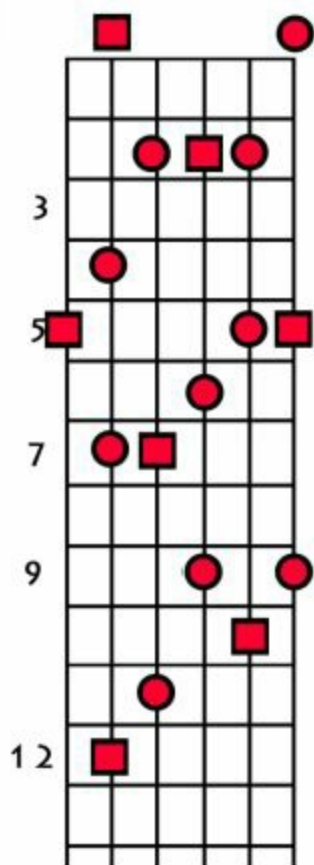


We use these chord shapes to divide up the neck when we solo. What you are going to learn is how to *hang* scale shapes and licks off each chord shape. This does take time, but it will never leave you.

It's like 'Seeing the Matrix'

Using each of these shapes we can section off the neck; one shape for one position.

For the moment, let us work in one key, the key of A. Here are all the chords above shown as different *voicings* of an A Major chord spread out on the neck.



At first glance this may look confusing, but look again carefully. Can you see all the barre chord shapes from the previous page on the neck diagram above? Use the square root notes to help you orientate yourself.

Why is this important?

This concept is vital to our ability to solo in any position. For example, if I'm in the key of A Major and my left hand is located in the 9th-12th fret area, I will be visualising the 'C' Shape. If I want to play in the 3rd to 5th fret range, I see a 'G' Shape. I have many licks and lines in my head that I visualise around each chord shape so wherever I am on the guitar, I always have something to play!

The real trick to all this is being able to see clearly all the *root* notes for the key we are playing in. *Root notes* in this book will always be shown as a square dot in any diagram.

You should now understand that

We have 5 chord shapes which separate the neck into 5 individual areas.

We use these shapes as visual aid to help us navigate around the fretboard.

We will learn our scales and licks in conjunction with each chord shape.

When we visualise each chord on the neck, we will immediately have the vocabulary to play in each position.

That is the beauty of the CAGED system. In the next chapter we will learn to 'hang' scales off each chord shape so that when you see the chord shape, you see all the licks you know.

The chords I have shown above are all, for the moment, major chords. We would visualise them if we were playing major scales and licks:

If we are soloing with major scales, we use major chords.

If we are soloing using minor scales, we use minor chords.

If we are soloing with dominant 7 scales, we use dominant 7 chords.